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IN FOCUS

SHANMUKHA heralds the "Svabhanu" Year and wishes its contributors, readers, advertisers, subscribers and well-wishers a Happy and Prosperous Tamil New Year.

Music Therapy is fast gaining momentum and is now being accepted as an alternate medicine without side effects, with the medicos being assisted by the musicians. A well-known researcher speaks at length about the therapeutic efficiency and applications of Music. He feels that though music appears simple it is actually bewildering as one starts enquiring about it. And though recognized or appreciated, it still remains beyond our understanding.

Yet another medico speaks about Stimulation of that functional entity - Sangeetha Kosha, which occurs when one presents that divine art as an offering to the Giver Himself. At that level one just feels, enjoys and ultimately gets immersed in that bliss - the merger of the Jeevatma with the Paramatma, with the Nada Yoga Vaibhavam level of music serving as a therapeutic agent.

Carnatic Music is one of the world's greatest treasures proclaims a Westerner, who chose it for himself from among a broad range of world traditions. He highlights its efficacy and the effectiveness with which it can not only build a positive mental discipline but also contribute to the elimination of negative mental habits.

An ardent music lover enumerates a number of points vital for music education and the second and concluding part of the Apoorvika series deftly handled, provides an insight into the author's versatility and his persistent efforts to keep alive tradition for posterity.

The piece on Arangetram provides a fitting finale. It discusses the wider and deeper connotations of the concept of Arangetram.

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WHAT IS MUSIC? by Dr. T. V. Sairam

'The Universe is full of magical things, patiently waiting for our wits to grow sharper.' - Eden Phillpotts.

Music is a unique experience for all of us. Unless one's hearing is impaired, anybody can listen to it and appreciate its beauty. Though, like noise, music also stems from the same source, namely, sound, it stands tall apart and distinguishes itself by virtue of its being organized and pleasing.

Unlike noise, music is formed of a connected series of sounds (tones) of a definite pitch and pattern that the brain could process into something beautiful and meaningful.

Music: The salient features

Though music may appear simple, it is actually bewildering as one starts enquiring about it. While it is recognized or appreciated, it is not amenable to our understanding. Thus, we find certain inherent and in-built contradictions in music: local but trans-local, focused but blurred, intense but expansive, particular but universal, stable but volatile. These contradictions do provide a fertile ground for the philosopher in us, so that we could interpret it the way we feel or experience it.

Hegel, would find that music - unlike any other art forms - has no independent existence in space. It cannot be therefore, 'objective' in that sense.

Frank Zappa, the American rock musician would equate music in performance as a type of sculpture, in which 'the air in the performance is sculpted into something.'

Claude Levi-Strauss, the French anthropologist, would refer to music as a language with the contrary attributes of being at once intelligible and untranslatable. He acknowledges that the listener experiences a fundamental rhythm within himself - a concept propagated in Nada Yoga and lost - in the dark abyss of time!

According to Roger Scruton, the acousmatic realm is separated from the physical world by an impassable metaphysical barrier and that the phenomenal Space and phenomenal Time of music are matched by the phenomenal Causality that orders the musical work.

Music is essentially, our own experience, thoughts and wisdom. It exhibits certain immediacy, as it touches our soul straight. No preamble and no beating about the bush. It has a direct relevance to us: what all it talks is already known to us. The ebbs and flows in music is akin to the ups and downs, we have encountered in the *bivouac* of life!

The beauty about music is its utility value: it lends us as an inexhaustible source of strength, through a continuous assertion as we will be discussing in the coming paragraphs.

Music: The 'building blocks'

Focusing our mind on the content of the sound would reveal to us how music is woven around an aesthetically-sounding pitch with its dynamic notes that move through in an ascending and descending scale, lifting our mind along with it wherever it goes, while its rhythms unconsciously make us respond to its tilts and turns, making us nod our head and move our body and limbs.

Pitch

Pitch, which refers to the location of a sound in a tonal scale, gets classified into high or low, depending upon the speed of vibrations from the sound source. The present day standard of the 'concert pitch' as agreed upon in international conferences held in 1939 and 1960 is that in which the A directly above the middle C has 440 (double) vibrations per second (440 Hz), which makes the middle C 261.6 Hz. While the Western system insists on a machine-like accuracy here, the Indian classical system, on the other hand, is more accommodative. Raga, often referred to as the 'miracle of microtones' uses quarter tones to bring out the subtle emotional 'colours' that make the raga system unique in the world of music.

Note

Note in music refers to a single sound of a given musical pitch and duration. Americans call it 'tone'. The frequency in a note is the number reflecting the rate of vibrations per second.

Rhythm

Rhythm, often described as the 'essence of music', regulates the flow of a melody and is an answer to the seeming demand of the human ears for the perceptible presence of a unit of time (the beat). As it refers to the time aspect of music, it is quite distinct from the aspect of pitch. A rhythm includes the effects of accent, beats, grouping of notes into beats, grouping of beats into measures, grouping of measures into phrases etc. All these aspects are judiciously treated in music. Even in the 'free rhythm' of the plainsong and *alapana*s such demands could be felt.

From the very ancient days of shamans, the therapeutic role of notes and rhythms is well-known to our ancestors. While slow rhythms that repeat again and again as in lullabies-are long recognized to render peace and tranquility, faster and variable rhythms are associated with activity.

Neurologists have noticed that musical beats @ 60 bpm (beats per minute) are conducive in maintaining a healthy rhythmic pattern in the body, which includes pulse rate, breathing cycle, baro-receptor feedback loop, blood flow etc. It is interesting to note here that most of the ethnic and traditional songs prevailing all over the world are based on such rhythmic patterns. It is also established now that slow-paced iterative melodies - as we find in the religious music like Gregorian chants, bhajans, kirtans etc. - are conducive to heart and pave way towards rest and relaxation, as against

the fast-paced and progressive ones, which activate the listener.

Agogic

A term, derived from the Greek word, *agoge*, which means melody, 'agogic' is an adjective indicating a variety of accentuation demanded by the nature of a particular musical phrase, rather than by the regular metric pulse in music. In a wider sense however, the word 'agogic' covers everything connected with 'expression' in music (eg., *accelerando*, accentuation, pause, *rallentando*, *rubato* etc.).

Melody and harmony

A melody is a series of tones, one following the other, sometimes smoothly, sometimes brusquely. It can be compared to a beautiful necklace made of pearls. When this necklace is one-stringed, we call it a 'monophony', a common feature in all our ancient musical forms, and 'polyphony', when the necklace is multi-stringed or 'vertical' - a feature that came to occupy in the Western schools, after the 13th century. The simultaneous sounding (or blend) of notes, giving what is known as 'vertical' music, as distinguished from a single, melodic line, is often referred to as 'harmony'. Here, a pattern of melodies is usually woven around a principal melody. 'Chords', a combination of three or more notes has also come to stay, promising a most pleasing musical experience.

In a reaction to harmony, Joanne Crandall, author of *Self-transformation*

Through Music, has this to say: "No natural law, based on acoustics or physics or the planet could determine harmony; it's our minds, conditioned by our cultural and personal preferences, could make that decision."

Pattern in music

In the widest sense, a 'pattern' may be defined as a structure (for instance, melodic, rhythmic or harmonic), with given properties of prominence in a given set of musical material. For instance, a melodic pattern designates a phrase or fragment which is repeated - with or without variations - throughout a musical *oeuvre*. The traditional recognition of pattern in music has in recent years, given rise to substantial body of research in computational modelling and simulation, revolving around the musical pattern.

While one branch of research concerns computational approach to music analysis, in which the notions of pattern, repetition and similarity are taken into account, yet another concerns the designs of music - generating algorithms and systems, where predefined or learned patterns are used as seed material in the generative process.

Musical intelligence

Musical intelligence allows a listener or a performer to discern or interpret the nuances of meaning hidden in various musical ingredients viz., pitch, note, loudness (amplitude), texture, timbre (tone colour), rhythm, melodies,

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metrics, harmony, pattern, agogic etc and their almost infinite arrangements - inclusions and exclusions, permutations and combinations, and their play with pauses or silence. It also allows them to create such metrically arranged pitched sequences as a means of communication with themselves or with others.

Singing notes, adhering to a pitch all demand the activation and involvement of mind and intellect. Music is thus a training ground towards exercising the mind.

The music-mind nexus

Every bit of our musical experience presupposes mind's presence or involvement. Mind influences music; in turn, mind gets influenced by it! As music and mind exhibit identical polarity or pattern, it is considered analogous to the human psyche. It is a deeply felt reflection of one's inner core of existence, where all the life's disappointments, regrets and traumas - accumulated over the years - are encrusted. While referring to them, music performs magic: the pain becomes pleasurable; agony, ecstatic and melancholy, sweet.

The impact of music on mind

There is certain fluidity about music, which melts away stubbornness and rigidity underlying not only in the physical movements of the limbs, but also in the mental processes of thinking and feeling. It is this inherent fluidity in music that has gone into the making of the

Sanskrit term for intonation, *nada*, which literally means 'to flow'. This flow of music, opines Copland, forces us to use our imagination. He is also of the view that this could be the reason for its being in a 'continual state of becoming'.

The musical process, when synchronized with the mental process, promises an elevated state of consciousness, which the modern day neurologists would term as 'alpha' and 'theta' brain wave patterns. This is a state of harmony, a state of inner silence, of causeless love and limitless joy. It is also referred to as the healing state, stated to be the consciousness level, which is stated to be direct communion with the universal consciousness.

A music workshop conducted by this author in March 2001 at India Habitat Centre at New Delhi has demonstrated that the 'first reaction' to a musical form - irrespective of its origin or region, viz, Western Classical, Carnatic or Hindustani - is one and the same on a mixed audience belonging to different ethnic and cultural backgrounds. A powerful melody that stirs emotion such as Tchaikovsky's *Slawischer Marsch* (Op. 31) has similar impact on listeners, irrespective of their ethnicity or region. The author has inferred that while the initial or the first reaction is similar, the subsequent reaction of the audience to a melody is influenced by his cultural upbringing, his tastes and preferences, his likes and dislikes. Regional bias for a particular 'rule' of music (for example, 'raga purity' and 'tala clarity' as in Indian classical music) comes in the way of

appreciating Western classical music and other regional music by an inveterate Indian classical upbringing.

Music, mind and the meaning

Though the sound, *per se*, does not owe an explanation to anyone, it is the human mind that is chronically engaged in the search of its sense or meaning.

A musical composition usually reflects an expression of a theme processed in the composer's mind. Here the composer communicates his resolutions - and not reasons. His expression may be down-to-earth (eg., folk music) or sophisticated (eg., classical music) but it does motivate the listener to listen.

Western symphonies have revolutionized our sound perception by bringing together numerous instruments of varying timbre and texture and making them play almost simultaneously and blending the sound - almost like blending their wines! Their distinct style of communication is the greatest contribution to the world of music. Marches, war-torn landscapes, day-breaks, firework displays, pastoral beauties, tender, romantic feelings - all find their niche in the *chef-d'oeuvres* of great masters like Bach, Beethoven, Bizet, Brahms, Chopin, Debussy, De Falla, Greig, Handel, Liadov, Mendelssohn, Mozart, Saint-Saens, Strauss, Tchaikovsky, Vivaldi, Wagner and a host of others. How can we forget the magic of Beethoven's Fifth Symphony in C Minor, exposing us to

our own internal conflicts, while helping to resolve them with its progression? And Tchaikovsky's scene from the *Swan Lake* that makes us jump out of our bed and move towards the music? And Vivaldi's depiction of summer in the *Four Seasons* that trigger the fireballs from the violas and violins? And Strauss' *Blue Danube* that flows with a majesty unsurpassed? And Greig's *Peer Gynt Suite* that ushers in the glory of yet another morning before us?

Music that triggers the psychic process

Lehtonen (1986) had referred to musical experience as one of the best ways of activating the psychic processes.

The ancient systems such as shamanism, religious chants, African drumming rhythms, the Nada Yoga practices involving concentration on sound vibration etc, have in fact, for long, employed profitably for altering the levels of consciousness, towards what is called a 'healing state' which promotes relaxation and rest.

The tone, full of harmonics and semi-tones, emanating from the Himalayan singing bowl promise a rich aural experience, capable of altering one's consciousness level, when concentrated upon. Unfolding harmonics emanating from the bowl can be visualized as the opening of a lotus in the hope of witnessing yet another glorious day on this planet!

The frequencies of notes are also found to contribute towards such a healing state of consciousness. The

music relationship called the major sixth in which the frequencies of the notes are in the ratio of 8:5, is widely considered to have a powerful healing trait. The visual equivalent of this, according to Olivea Dewhurst-Maddock, is called the golden mean or divine proportion, often represented by a rectangle, whose width compared to length is in the same proportion as the length to the sum total of the width and length expressed algebraically as $a:b:b:c$, which means in effect; 'the smaller is to the larger, as the larger is to the whole'.

The major sixth ratio also reflects a fascinating range of numbers (Fibonacci sequence) wherein each number in the sequence is the sum total of the two preceding numbers as in: 1, 1, 2, 3, 5, 8, 13, 21, and so on. This sequence is found to be of great significance in nature - apparently in unrelated spheres from geometry and genetics - as revealed in the natural growth pattern in plants, snail shells besides the patterns we find in all forms of art and architecture.

Soothing versus rousing music

The wavelengths of sounds, perceptible to human vocal range determine the nature and quality of the sound. For example, sounds in the lower octaves bring in peace, where as the ones at higher octaves, usher in chaos or tension. In so far as the beats and rhythms are concerned, normal beats (60 to 80 beats per minute) is found to be soothing. It is noteworthy that this pace is like that of a normal human heart

beat. While rhythms and beats slower than that of an average human heart beat (72 beats per minute) is reported to build up a sense of suspense, faster rhythms can raise the heart rate and excite the whole body.

Pulse rate and respiration are influenced by harmonious (consonant) and discordant (dissonant) notes and different intervals between such notes. The increase in intensity and pitch of musical notes can increase muscular energy.

Lullaby again is very much akin to a meditative music. It is soft, smooth and slow-paced. And repetitive too. There is no drama or suspense in its structure that we come across, particularly in the baroque music.

Music, as the mood-enhancer

Music affects our moods in various ways. It draws our attention, and affects our temperaments. It may agitate or relax us. When one feels down and out, it is the music that injects hope and sunshine in our lives. This perhaps, must have made Friedrich Nietzsche to pass that glorious remark: "Without music, the life would be a mistake!"

Music, as a series of tension and its resolution

Music infuses freshness and flexibility to the rigidity in thinking and behaviour. The same way the muscles get stressed and made flexible and functional with the help of physiotherapy, music acts on the mind, making it agile and adaptable. Muscles and mind - both

respond positively to a pretty long series of tension and relaxation, that exercises them, tones them up and makes them agile and adaptable.

In the words of Igor Stravinsky (1973), music is a series of tension which try to find relaxation.

For instance, for a keen observer, any music would indicate a constant pattern of tension and resolution, which is in-built in all musical works, be it a bhajan or baroque. As an illustration let's take the first line in the famous bhajan popularised by Mahatma Gandhi, *Hare Rama Hare Rama* which can be perceived as causing tension. Now the following second line resolves the tension so created by the first line. *Rama Rama Hare Hare...* which is like an answer to the question posed in the first line.

All forms of music - be it folk or classical, ethnic or sophisticated - reveal such characteristics, which can be experienced by us in various ways: as assertion and its accommodation, question and its answer, dispute and its settlement and so on and so forth.

This question-answer pattern or the tension-resolution pattern is universal to all musical forms around the globe. Even breathing routine we undergo involves this tension-resolution pattern. As we breathe in, we draw oxygen, which causes tension within us, as we breathe out we are relieved of it as the air is emptied from the system. Scientists believe that the tension built and the resultant resolution that follows in a music gets translated into an electrical

code of pulse in the brains.

Conversely, nature's rhythm has been found to be akin to those found in music. Particularly, in terms of timings (tala), intensity (or amplitude), synchronicity, contrast in frequency (eg., vadi, anuvadi and samvadi types of swaras), patterning etc, there is a remarkable similarity between the two types of rhythms.

Dr. Gordon Shaw, a neurologist and his associates have discovered that specific firing pattern in brain cells resemble the musical work of baroque, New Age and Eastern music.

How do such contrasts get built into melodies? It is the simple manipulation in tonal frequencies like for example, the usage of expression 'eh?' in the spoken language - that create an effect of tension or question. A guitarist or a sitarist can simply stress a string in the fret to produce such an effect, while adhering to the same tone or else he has various other options, which are plenty, in the form of the presence of other notes or swaras to meddle with!

It is interesting to note here that, very much like our muscles, which respond to repetition of constant tension and relaxation in workouts, mind also responds to music, which through its mechanism of tension and resolution is capable of moulding it to become toned-up and flexible to adequately withstand the pressures from around.

Music in the human body

Though the nature has thrown open a treasure house of rhythms and

melodies in and around us, we seem to be mostly unaware of them due to our pre-occupation as the modern-day hunter-gatherer!

Our body and mind are blessed with healthy resonance and rhythms, without which we would have long been dead and gone. It is the disharmony in them which is the major cause for all our ailments - both physiological and psychological. Being consciously aware of this harmony should go a long way in enjoying good health. Musicians are aware - though unconsciously - of the body rhythms when they sing or when they evolve a beat-pattern. Music thus connects us to our own rhythms and also with the world around, which follow the same pattern. The body recognizes and responds to the pulse of the music in no time.

While the enjoyment of the Present could get affected by both the overshadowing Past and the uncertainties of the unattained Future, it is those hidden or unexpected moments that could reveal the Truth.

Music: Some therapeutic applications

The physical impact of sounds

The influence of sounds in making patterns - intricate geometric figures and shapes - was the subject of study, 'cymatics', by Hans Jenny, a Swiss engineer. It was observed by him that by changing pitch, the harmonics of the tone and the material that is vibrating, infinite forms and shapes could be derived, which confirms the role of sound

waves on cells, tissues and organs as well.

Based on such findings, a therapy system, has been developed in recent years to medically address certain conditions such as arthritis, rheumatism, back-pain, post-operative healing, sport injuries, bone fracture and muscular injuries. Besides pain reduction, these attempts are reported to help in improving one's mobility.

Music for the emotional well-being

Communication of feeling through musical expression is a technique which dates back to the days of appearance of man on the planet. Lullaby sung by the mother, drums used by the tribesmen, songs sung by the boatman or the labourers, flute of a lover - are all laced with various nuances of feelings: despair, ecstasy, love, pain, passion, romance, wonder and what not. Music assumes its significance, especially where the verbal expression is inadequate to convey.

Music has tremendous potential as a powerful tool to open up new possibilities for those who have suppressed emotions that cause great harm to the human personality leading to severe behavioural problems. As emotions represent the 'outgoing' feelings, when music is combined, there is every chance of its outward movement, thus clearing the congestion and inhibition that block one's emotional well-being. Music ranges from the subtle varieties to violent ones. It is curious to observe how we ourselves respond

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when a gentle Mozart *sonata* is played as compared to that of a violent violin of Vivaldi (*Four Seasons*).

Music and the human behaviour

It is not unknown to science that music is capable of affecting one's behaviour. It is the predictability of such an impact, which had provided a ground for its therapeutic application as we saw in infants. Neurologists have now experimentally confirmed that certain brain cells in the right hemisphere of the brain readily respond to melody rather than to language.

Are sound patterns recognized innately, or are they learned? There are scientific reports, which are path breaking. In one of the recent articles in *Psychology Today*. (Oct 2000, Pg.28), it is reported that while music's complex representation in the brain makes it difficult to study, a fundamental aspect of music perception is recognition of a melody in different keys; each note's meaning depends heavily on its context. In one study, animals were exposed to three simple melodies with the same middle tone. Almost every neuron responded differently to that middle tone in the different contexts. Neurons learn to prioritise some sounds. When a tone becomes important, because it signals food for instance, the cell's response to that tone increases. This finding has revolutionized our understanding about the brain organization. Learning is not a 'higher' brain function but one that occurs in the sensory system themselves. Thus it can

be safely concluded that our musical experience is capable of shaping our brain and behaviour patterns and thereby, our very future here or elsewhere.

Time, space and music

According to Kant, Time and Space are not concepts, as they do not have a plurality of instances. They are considered as 'forms of intuition', imposing a pre-conceptual order on our experience. In other words, every object of experience is placed in Time. One can never think of experiencing a sensation or perceiving an object without experiencing those things, as belonging to a chronological order of before and after. To experience something as objective, one must place himself in a space, as spatial relation counts. It is interesting to note that music presents us with the nature, not of Space but of Time.

Timing between tones and timing due to tonal variations i.e., change in frequencies as in gamaka or graces, or in texture ('micro-intervals') and tension in timings and its resolution enable the living in, now experience in music, which in turn, marginalizes the mind thereby relieving stress or painful feelings.

Timing in music is found to affect the levels of brain wave patterns. Depending on the frequency of beats, one could achieve alpha or beta level of brain wave activities.

Low-pitched, slow-paced musical pieces are found to be conducive in the formation of alpha-level brain wave

pattern leading to relaxation, where as the high-pitched, fast paced musical pieces increase alertness of mind, by inducing beta level brain wave patterns.

Nature's rhythms echo musical rhythms in terms of timing, intensity, synchronicity, frequency contrast, patterning etc.

Results of modern chronobiology and chronomedicine lead us to believe that the human organism doesn't only have a complicated interior design in terms of space structure but also has a highly sophisticated time design which is built up from numerous rhythmical time structures.

Music and its humanizing role

It is established beyond doubt that music imparts certain healthy mental and emotional patterns to its listeners, which stems from its own organization and pattern. Such a pattern, is akin to what we find in Nature. Through entrainment of synchronization, music could lend a smooth, yet powerful vent for expression to the inexpressible, thereby relieving the individual from the harsh realities and dilemmas that he encounters in his life. People who are marginalized and live in sub-human conditions may find themselves assertive and self-confident, thanks to music.

For the aged and the infirm, for the infants and the disabled, there cannot be a better supportive, not only to the human foetus but also to the premature infants for healthy development.

The ancient system of *Raga Chikitsa* refers to the application of raga

to fight diseases of the body, mind and spirit. Innumerable scientific publications, in recent years - especially from a multi-disciplinary body of musicologists, immunologists, neurologists and psychologists - have established beyond an iota of doubt the need for including the musical diet in our everyday living.

Terry Woodford, a producer of some 'baby-go-to-sleep' tapes claims that a randomised, researcher-blind, placebo pilot study, conducted in the Indiana University School of Nursing has scientifically evaluated his musical output. It is reported that in the newborn nursery test, 94% of infants have been successfully put to sleep with neither a bottle nor a pacifier. Explanation given by Woodford is that it is the basic principle involved in relaxation, which has a tendency to put the listeners to sleep. In his experiment, instead of drums, Woodford had employed the sound of a real human heart beat to produce the basic rhythm.

Neuromusicology

The therapeutic mechanism of music, although recognized for long, was not understood to science till recently. Though lauded in our legends and myths, we seemed to be still loitering in the early and controversial stage of this quest. It is now, heartening to note that the recent decades have witnessed an explosion of scientific information on musical impact on mind and body, thanks to the giant strides made in neuro-imaging techniques, creating thus a new

branch of science coming to be referred to as 'neuromusicology'. Though we are still at the very beginning of this quest and much additional research remains to be carried out to understand the prophylactic and therapeutic mechanism hidden in music, our direction is now clear. In the coming years, one could hope that music would shed its image as a 'quack' medicine, and occupy the pride of place as a complementary medicine that goes hand in hand with other medical branches such as anaesthesia, geriatrics, physiotherapy, psychotherapy, rehabilitation, surgery, etc.

Though music makes no promise, its importance as a companion for the sick, lonely and marginalized is well-recognized. It facilitates a healthy and fruitful dialogue, especially when you have no one to care for you or even to talk to you! A healthy and positive attitude towards existence and life is guaranteed to anyone who cares to listen to it. It becomes a dependable strength behind you, when you feel helpless, depressed and dejected. It is the moral booster as it rejuvenates the mind, brings in sun-shine and brilliance. Aaron Copland's words, in this regard, should be written on gold: "The greatest moments of the human spirit may be deduced from the greatest moments in music!"

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MUSIC AS A STIMULANT *

by Dr. Perala Bala Murali Krishna

This whole world is dependent upon many 'triads'. The most basic of them, is 'Creation, Existence and Dissolution' i.e. "*Srishti, Sthiti and Laya*". All that we perceive through our senses, is based on another kind of triad, 'the perceiver' 'the perceived' and 'the perception' - in other words - the knower, the known and the knowledge - "*Jnathru, Jneya, Jnana*". Our classical music has 'the Trinity' - Sangeeta Ratna Thrayam'. Such is the importance of the number 'three' and 'triad' in our lives and music. At this juncture, I would like to highlight Garland Sri N. Rajagopalan's beautiful concept of the 'Odd Trinity of Music Therapy'! It is customary that only 'the doctor and the patient' come into the picture. The patient believes in the doctor's good hand (*Hastha Vasi / Kai Rasi*). What is the third aspect and speciality of this odd Trinity of Music Therapy? This odd Trinity comprises of:

- The "practicing doctor", who believes in 'Music Therapy', apart from his/her own system of medical training....
- The "patient" who believes that 'Music' has healing power and it will cure or at least better his/her condition....
- The third, last but not the least - "The Musician" who has good performing

skills and a firm belief that "melody of music can be a cure for many a 'malady'!" Ultimately, the doctor's 'prescription' is to be administered to the 'patient' by 'this musician'....

So this is the pleasant oddity about the 'Odd Trinity of Music Therapy'. This is the apt place to think of Plato, who said "No attempt should be made to cure the body without curing the Soul"..... "The Soul can be trapped by soulful music...." This is what one expects from "Music Therapy" - 'treatment of the Soul'. Once the Soul is attended to, the body mends its ways much easily! 'Psychosomatic' basis of illness is a well established concept. Here, let us see how 'music' works as a therapeutic agent to the Soul! [Sri Nedunuri has exquisitely quoted Saint Thyagaraja in his article, regarding this aspect.] The entire work of our 'Vaggeyakaras' is an 'Inherited National Asset' as wonderfully described by Garland Sri Rajagopalan! This imperishable treasure has been answering our needs over ages, in soothing the Soul, so tormented by the wild and dark shades of 'human thought currents' '*Rajo*' and '*Thamo*' Guna's and stimulating it towards the divine quietitude i.e. '*Satva Guna*'! Thyagaraja sang "*Nada Loludai*

*These passages were scripted and presented by Dr. Perala Bala Murali Krishna, M.D., for the Lec Dem on the above title by Nadayogi, Sangeeta Kalandhi Sri Nedunuri Krishnamurthy on 14th September, 2002, in the 'Music Symposium 2002-Music Therapy' at Sri Shanmukhananda Chandrasekharendra Saraswathi Auditorium, Mumbai. (Dr. Bala Murali is an Asst. Professor of Medical Microbiology, Andhra Medical College, Visakhapatnam, A. P.)

Brahmananda Mandave Manasa (Get immersed in that 'cosmic primordial vibration 'Nada' and dwell in that enchanting bliss!). Our music is just not an assemblage of 'music syllables'.

It has the divine ingredient 'devotion' (Bhakti) interwoven, in all the compositions of our great 'Seers of Music'. ('Nada Rishis') "*Sangeeta Jnanamu Bhakti Vina Sanmargamu Galade Manasa*" - Is there a better way to attain salvation? This question is the answer to the lamenting soul "*Mokshamu Galada*"? (Is there salvation!) "*Santhamu Leka Soukhyamu Ledu*" ... Without peace there is no well being... These were only few of the soul soothing ambrosial compositions of Thyagaraja. "*Santham*" - that "perfect quietitude of mind" creates the necessary ambience for our body systems' functioning at their optimum best. Though the word stimulant has many shades of meanings to different groups of people, basically a 'stimulant' alters the state/phase/level of the mind/body towards betterment, and sense of well being. In this sense, 'stimulating' the '*Satva Guna*', bestowing '*Santham*' and being an instrument of *Moksha* (Salvation), our music richly deserves the epithet "stimulant" in a sacred, divine and philosophical context!

Biochemistry, Anatomy, Physiology, Pathology- these are terms of "*Biology*- '*Bhaya*'logy"! Our sacred scriptures and epics are the "*Abhaya*"logy! Leaving aside the muscles, nerves and bones which medical scientists talk about, our

thinkers proposed the concept of "*Pancha Koshas*"- The 'Five Labrynth'- in our system. In the 'foreword', President Sri. V. Shankar and Convenor Sri S. Seshadri referred to the '*Sangeeta Kosha*'! What a beautiful concept! ('Sangita Kalanidhi' Sri Nedunuri, one evening came out with an awe-inspiring analogy regarding the Sangita Kosha! I must have been blessed through many a past birth for the good fortune of this association with the 'Sampradaya Sangeeta Kalanidhi' Sri Nedunuri!) Coming to the 'Analogy'... the first of the '*Pancha Koshas*' is '*Annamaya Kosha*' (Labrynth of food/nutrition). '*Annam Para Brahma Swarupam*' (Food is the incarnation of the ultimate divine element) '*Aham Annam Aham Annam*' (Lord proclaiming "I Am Food")... We have scriptural quotations like these in abundance about "Annam i.e. food"! How do we get this Annam? First of all, a fertile land (*Sukshethram*), then a potent seed (*Beejam*) then the timely rains (*Sakala Varsham*), and then... the human factor - the 'farmer' (*Purusha Karaka* i.e. *Karshaka*)! The farmer should till the land, sow the seeds at the appropriate time and the Gods, must send the timely (heavenly) rains at the opportune moment! The seeds should sprout, grow into a good crop! When the crop is ready for harvesting, *Oh God! No Untimely Rains Please!* Once the harvesting is over, the grain is brought home and ready to be cooked! Good Lord! It is another branch of aesthetics and science amalgamated into the

"Art of Cooking"! The farmer's wife should cook that "grain" of a year long toil into a steamy hot lovely '*Annam*' (rice) and serve it with *Pappu*, *Neyyi* and *Aavakaai* (Bengal Gram Paste, Ghee and Pickle)! The 'ghee coated', glistening golden first morsel of rice, fondly and gently but generously smeared with the smarting pickle - when it touches the tip of the tongue (or slightly before that)... the *Annamaya Kosha* (Labrynth of food) is woken up with a jolt! That is *Stimulation*! Bolus by Bolus, that incessant stream of contentment gliding down the gullet ... that is the Pinnacle, Zenith, Apex, Climax of the farmer's effort coming to 'Fruition' - the bliss of *Annamaya Kosha's* satiety! "*Annamayaanandam*" !!!!.. Now extend this same analogy to "*Sangeeta Anandam*" (Musical Bliss) of *Sangeeta Kosha*!

Saint Thyagaraja said "*Seetha Vara Sangeeta Jnanamu Dhata Vrayavalera*" It is the Creator who must inscribe the knowledge of music (in one's genetic biography). A 'soul' should first be destined to have music knowledge, by the Creator. Then it should find the '*Sukshethram* and *Beejam*' in the form of "blessed parents"! Inclination, interest and tenacity to undergo the long saga of learning the divine art, music is the inherent quality of the '*Seed*'! A proper '*Guru*' (Master) is the 'divine cloud' that rains musical wisdom and nurtures this student into a good crop - 'the performing musician'. Now... the cooking part... here

lies the entire skill! Music learnt as science must be presented as an art! (Alas! Often only the 'converse' is true!) Again to quote Plato "Through music, soul learns harmony and rhythm... " music when presented as the sublime divine art, becomes an "instrument of Cosmic Bliss - "*Jagadananda Karakam*"! So the 'Stimulation' of that functional entity '*Sangita Kosha*' occurs when one presents that divine art as an offering to the 'Giver Himself'!

Music in general, is for entertainment, here or elsewhere in this world. Fortunately for us Indians, music is a medium of prayer - more so, classical music. Music can appeal at three levels.

1. Pleasure Alone
2. Pleasure + Skill
3. Pleasure Leading To.... Bliss

This first level has a casual appeal, and ceases when one stops 'hearing'! Most of the 'light / film music' falls into this category. It just 'touches' the ears! The second level demands 'Listening'! The performer, may with his excellent technical expertise, appeal to your intellect. Apart from touching one's ears, this may force it's way and hit the brain, if out of proportion, befitting the description "Musicogenic Epilepsy" which Brigadier (Hon.) Dr. B. Ramamurthy has referred to!

The third level simply hugs one's heart! It is not measured in decibels! It is measured as "*Crucibles of Nadaananda*"! At this level one doesn't

hear, one doesn't listen... he/she just feels, enjoys and ultimately gets immersed in that bliss. That music percolates into your being, every cell of it! That is 'Stimulation of Sangeeta Kosha'! Stimulation of the Jeevatma to become one with the Paramatma! That merger is *Nada Yoga Vibhavam!* This is the level of Music as a therapeutic agent! This is the level of Music as a Stimulant!

Well you may ask one question, the musician may experience his bliss with all his training, and feeling, how about the untrained, ordinary listener? Imagine

an aircraft, the pilot, and passengers! Except the pilot, who knows how to fly in that group? Similarly the ideal musician transports all his/her listeners, to that divine, ethereal 'plane', through his/her music.

We are fortunate to be born in this sacred soil, to our parents with the pious pre-conditioning in our genes, to such Music. Let us drink to our heart's content that divine music from 'the incessant flow of heavenly nectar and be transported to that plane of *Nadananda*'. □

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WHY CARNATIC MUSIC?

by Todd H. McComb

As a Westerner interested in Carnatic music, I am frequently asked to explain my interest and to articulate what makes South Indian music special. Both Indians and Westerners ask the same questions. Since I did not grow up with it, but rather chose it for myself from among a broad range of world traditions, Carnatic music is special indeed. There is always a sense in which cross-cultural interactions serve not only to broaden one's horizons, but also to set one's own cultural identity more strongly in relief. My more direct and natural interest in Western traditional music has been nourished by an appreciation for Indian music, and the same can hopefully apply in reverse. Here I hope to describe some points in common, as well as some of the strengths of Carnatic music from my perspective.

In the West, the classical music known best, that of Mozart and Beethoven, centers around the medium of the large orchestra and the ideas of counterpoint and harmony. Within that context, Indian music is unusual, and the idea that it is fully "classical" in scope can be met with some resistance. Curiously, this phenomenon of resistance is reflected in the reception met by other Western music within the broader sweep of history. For me, interest in Western music focuses increasingly on that of the medieval era, from roughly eight hundred to five

hundred years ago. This is an exciting repertory which is being reconstructed today for public performance, and it has come to include a wealth of detail and nuance which can stimulate one both intellectually and spiritually.

Like Carnatic music, Western medieval music is concerned more with the song than with the symphony, and indeed the voice must be seen as its supreme instrument as well. The song is surely the most basic of human expressions, and the act of semantic content serves to further invigorate music on both emotional and intellectual levels. Melody and rhythm are likewise more complicated in medieval music than in the more commonly known Western music of the 18th century. Although the music can hardly be said to compare to the sophistication of raga and tala, and especially the elaboration of which modern Carnatic artistes are capable, French musical terms of the 14th century curiously mirror Indian music. There is the term "color" for the melodic basis of the piece and the term "talea" for the sequence of beat patterns, called broadly as "isorhythm".

It would be naive to suggest that 14th century Frenchmen visited India and returned with the ideas of raga and tala (and, at any rate, their music can be extremely complicated in its own way, by way of counterpoint and simultaneous texts), but what can perhaps be

*This article appeared in the May 1999 issue of "Keertana", the newsletter of the Carnatic Music Circle, Melbourne

suggested is that basic ideas on melodic and rhythmic patterns are natural to the human mind. In the West, these more elaborate melodies and rhythms were progressively abandoned from one century to the next, to the point where Mozart writes such easy phrases in simple rhythms, concentrating instead on movement from one chord to the next. So while we may have had our Purandaradasa in the person of Guillaume Dufay (1397-1474), to continue the analogy, it would be as if our Thyagaraja wrote for Balinese Gamelan. The different generations can barely recognize one another.

In Carnatic music, I find first an outlet for my own desire for elaborations on songs *per se*, in structure as well as melodic and rhythmic ideas. In what tradition can the songs be said to be so perfect, both in their grandeur and in their succinctness? There can be no comparison, especially in the directness of the expression and the range of melodic material available. One can find one or the other in many places, whether a simple and beautiful song, or an impressive intellectual construction based on a nonsense phrase or no words at all. Carnatic music accommodates both of these ideals, and does so to magnificent effect. A song can be performed simply and in all humility, or with the grandest elaboration retaining the core of both meaning and melody.

Of course the meaning of the lyrics revolves around acts of religious devotion. One can rightly ask both concerning the relevance of devotion in our modern age of technology and

selfishness, as well as the ability of Westerner to apprehend and appreciate it. Indeed, it would be presumptuous of me to suggest that I fully understand the songs of the Trinity. I understand parts of them, sometimes after they are explained to me. Nonetheless, I identify with them somehow. The ideas find a personal resonance, not least of which because they are expressed with such musical grace. The sophistication of allusion requires some cross-cultural explanation, but the core idea of devotion meets with receptive listeners elsewhere.

There is a very real sense in which the kritis speak to me, both in word and music. They express the power in the world beyond petty human concerns, something which music is so ideally suited to express. In the West, Dufay was no "dasa" and so while he was nominally an official of the Catholic Church, his influence on our history was more cosmopolitan. There is less emphasis on devotion, and more on political events or more ordinary topics. This sequence is also seen as part of the "modernization" of the West, and of course it was also the background to the new age of political conquest. This is the divergence which perhaps most strongly conditions the reception which Carnatic music meets in the West. While the nonsense phrases or abstract instrumental gats of Hindustani music find an audience in the meditative Westerner, the unveiled potency of expression in Thyagaraja insists that the listener confront his own ideas on his place in the world.

Today devotion is an uncomfortable

topic for many, and the same can be said for classical aesthetics. The complementary ideas that a particular melodic phrase can invoke a specific human emotional response and that the effectiveness of music can be reliably ascertained are certainly unpopular now. In many ways, this is an outgrowth of the same multiculturalism which allows me to attend Carnatic concerts, but it is also part of the rise of democracy as an intellectual ideal as well as political system. At least in the US, we are supposedly equal, and the same should be said for our taste in music. For a professional musician, the idea is somewhat insulting, because how can the ignorant know of what they judge? They cannot, but we are forced to acknowledge them to make a living, if for no other reason.

Carnatic music is at crossroads on the issue of aesthetic diversity, especially as its international reputation increases. It is already true that some of the most successful performers in worldly terms are able to make a living by touring the West, and not by representing Carnatic music in its most pure form. Of course there is a very real sense in which an art form must develop and adjust in order to make the same impact on its audience, and Carnatic music knows this fact better than most. It has incorporated the Western violin, and moved to a modern concert setting, complete with amplification. Instrumental innovations continue with the amplified veena and mandolin, as well as the Western saxophone and clarinet. Carnatic music has easily maintained its own identity, not least of which because it is a

reservoir of musical ideas and expressions, not specific combinations of sonorities.

An incredible sense of resiliency has characterized Carnatic music since the 19th century, and so one can hardly doubt that it will continue to find that strength today and in the future. However, in a world which presently finds so little use not only for "bhakti rasa" but for the idea that the concept is even meaningful, in what direction will this resiliency take it? The answer to this question is an important one to any Carnatic rasika. There is a tremendous wealth of melodic and rhythmic material available, as well as a large body of knowledgeable virtuoso performers, and so treated as raw material, there is no doubt they will prosper. There is a question of what the unifying thread will be, and so one can ask for instance "Do the ragas make Carnatic music?"

There is some controversy as to what exactly makes a raga. If it is a sequence of swaras only, then one can make the same "raga" sound not much like Carnatic music by playing it without gamakas and in unusual tempo and phrasing. This is the position of some Indians, as well as that of many Western composers who use the ragas as raw material. Not so long ago, a Western composer who wanted to use a raga as a melody after reading it in a book had probably never heard it. Although the suggestion may seem absurd, it is both true, and central to such issues as the performance of Western medieval music. Indeed the latter has essentially been resurrected based on writing alone, after a span of several centuries. Can

we imagine how different it must sound?

For the phenomenon of resurrection in Carnatic music, one needs to look no farther than the gold engravings of Annamacharya. Do we know how these kirtanas would have sounded? In some cases, as with the kirtanas of Purandaradasa (which are of similar age, but never actually lost), we know the ragas have changed. Nonetheless, this music is performed with confidence, derived primarily from the manner in which similar music is performed and the knowledge that it has been passed down in this way from generation to generation. In other words, there is a continuous tradition of performing Purandaradasa, and so it is natural to perform the rediscovered songs of Annamacharya in the same manner. There is no question but that various changes have occurred, whether in the ragas in which Purandaradasa is performed, in the ragas as named by Muthuswamy Dikshitar or others, or even in talas as given by Shyama Shastri. This is not generally seen as a problem, or even as an intellectual issue.

Changes in raga or tala designation are regarded as a natural part of the evolution of Carnatic music, whether as clarifications of structural concepts or as simple improvements to the fit between words and music. There may or may not be a danger to the idea of evolution in music, but from a purely scholarly perspective, there is an inherent interest in knowing how something was done at an earlier time in history. Some of these details are recoverable in Carnatic music, but there is consequently an implied question regarding the Guru-

Shishya system and its ability to reproduce music exactly. Already many prominent performers will train with multiple teachers from different lineages and that is a clear indication that no style will be preserved exactly. In the past, the same must have been said for those artistes sophisticated enough to forge their own new style.

It would certainly be pointless to suggest that the talented musician of today should not develop his or her own gifts and ideas or that the opportunity to travel and study on friendly terms with many prominent teachers should not be taken. It is a philosophical truth that isolation undertaken as a choice is not the same as that enforced by circumstances, and so there is not even the possibility of a return to other methods. What I am suggesting is that we will see a natural bifurcation between the continuing development of "mainstream" Carnatic music and an increasing number of scholar-performers who will recreate historical and regional styles. Given the ubiquity of the Western university tenure system, one cannot underestimate the motivation provided by mandatory publication and thesis in developing these ideas, for better or worse.

Dynamic and invigorating interaction between tradition and innovation has been a hallmark of Carnatic music, and even an increased polarization between the two does not need to damage the overall balance. If anything, it will broaden the scope of performance opportunities and the range of available ideas. It is precisely the dual richness of a long-standing tradition

together with ample opportunities for modern virtuoso treatments which serve to place Carnatic music among the world's greatest musical styles. As the divergence increases, as long as one aspect keeps respectful sight of the other, the available scope for interaction increases as well. An analogy may be drawn between the manifest and unmanifest instantiations of Brahma, and indeed I view the duality between tradition and innovation in a similar way, dependent on each other. After all, a stagnant tradition is not true to its origins either, because its origins are in the crucible of creativity.

The success of music is ultimately in the mind of the listener, and specifically in the physical and emotional changes which can be provoked. It is a simple fact that Carnatic music has only a positive effect in this way, while the same cannot be said for various forms of popular music. Both the ability of music to build and release tension, as well as its potential to unlock latent energies in the mind are respected and developed. When discussing lofty ideas with people, there are often various mental blocks which must be overcome, and knowing the way around them gracefully is a large part of the art of teaching. With its rich variety of ragas, Carnatic music provides a nearly limitless array of melodic patterns which can be used to effect this navigation under a variety of circumstances. Together with a system for organizing them, these melodies make it possible to clear the mind of obstacles. It is no coincidence that the Kutcheri traditionally begins with

a song on Ganesha, and the same concept may be extended to include the audience's apprehension in general.

To return decisively to the opening question, I value Carnatic music first for the effectiveness with which it can build positive mental discipline. It helps me focus and organize my thoughts, and it helps to eliminate negative mental habits. How does it do this? Of course, I do not really know. However, I do claim that music naturally illustrates patterns of thought, and in the case of the great composers of Carnatic music, these mental patterns have been effectively conveyed at the highest level. I am personally attracted to Muthuswamy Dikshitar more than the others. One challenge for Carnatic music is to continue to meet the demands of modern times, especially as the basis for communication with the audience changes. Modern composers have continued admirably in this regard, although the pace of change for the younger audience will be much faster, and the act of composition may need to adapt accordingly.

Even as its range expands, Carnatic music will continue to communicate the highest ideals, and many people around the world will be listening. There will be more interaction with other traditions, but there is also an audience for the strictest styles in the West. Carnatic music is one of the world's great treasures. I am honored to have been associated with it in some small way, and to have had the opportunity to write this article. □

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KEEN LISTENING, KEY TO GOOD LEARNING
Indian Music An Orally Imparted Tradition
by N. Hariharan

This article is addressed as much to the learners of Indian Music, both Carnatic and Hindustani, as to lay listeners. It is a melodic system whose nuances can be learnt only by closely listening to performances of masters and *adhyayanam* under a guru. It is an oral tradition kept alive by each generation transmitting to the next what it has imbibed from the previous one. It is a living tradition because of the sustained interest in classical music of a good number of people.

Microtones constitute the aesthetic core of Indian music. These are subtle nuances which offer dulcet delight. An individual's creativity comes into play, his imagination weaving out the tonal graces. Termed *sangatis* in the Carnatic system, they are pleasing twists and turns of melody which can be imparted only by oral tuition and are not learnable through any written down notation system as in Western music which is largely harmony based.

Gamakas, meends (the fine tonal nuances) of Hindustani music too cannot be written down in any script. Thus there is no substitute to keen listening to a performer or learning from a Guru to make strides in music.

Grammar and aesthetics blend beautifully in our music system. The musical scale of seven *swaras* is common to both Carnatic and Hindustani; these basic notes when rendered in varied pitches over three

octaves form a broad framework for presentation. Their permutations and combinations form patterns of structured melody, set to co-ordinated rhythmic patterns. This grammatical disciplining may be wearisome for start-ups in schools or homes, but there is no alternative to it for mastering any art or craft. Without a proper foundation in grammar, no systemised cultural expression is feasible.

The learners need a lot of patience and perseverance to make headway, as no teacher will move to further lessons unless the students have already grasped and mastered lessons already taught. Of course, the capacity to learn fast and well varies from individual to individual since all are not gifted by God equally. In group education, fast and slow learners have to be taken forward together. Hence the class gradation system.

Though the sense of the aesthetic (the capacity to know, enjoy, appreciate the beautiful) is inborn, by prolonged exposure to the aesthetic and guidance by an aesthete, the aesthetic instincts of the initiates can be honed for better presentation or appreciation. Music being a refined art, aesthetic sensitivity is needed for studying or appreciating its aesthetic aspects. By constantly listening to the performances of the aesthetically gifted performers, the learners as also the lay listeners get attuned to the aesthetic features. For one

to learn or appreciate classical music, to relish it well, one has to listen in rapt attention to a number of performances by masters of the art over a long period. There is no short-cut in music education.

Bhava is the soul of expression in art music. It is the basic emotion, or mood of a composition, which the performer must bring home to his listeners. While lineage and environment influence one's spiritual inclinations, spiritually - oriented studies too help in fervent presentation. A large number of compositions in Carnatic music are rooted in spirituality - most of them by divinely inspired savants and seers. To render them effectively, one must imbibe the spirit of the composers. One must know well the content of the songs.

A basic flaw in the teaching system in music schools is in letting the students learn by rote the texts of the compositions without understanding their thematic content. Within the limited time frame, it is no doubt difficult to teach the literary content of the compositions which are in diverse languages, though the melodic language of music is universal. Yet an attempt needs to be made to educate the learners in the thoughts and philosophies of the composers so that their presentation can be meaningful.

The students' academic background is helpful in this regard. Those learning South Indian languages in schools besides Sanskrit have an advantage in Carnatic music study if they develop *sahitya bhava* too while practising, singing compositions at home. Home work is as important if not more as class learning.

Voice culture is an aspect of music

study that needs to be stressed. In older times, mothers used to ask children to get up early and do "akara sadhakam" to greet the dawn. By doing this the voice is drilled in the musical syllables. Particularly in the Hindustani system where singing of *taans* (guttural passages) is a feature of erudition, the early morning voice drill helps a lot in honing one's skill in expression and in maintaining adherence to the basic *sruthi*.

Sruthi suddham (adherence of one's voice to the *sruthi* of the background *tambura*, and maintaining unison throughout) is vital to music appeal; the dazzling effect of the performance is fortified by the *sruthi suddham* of the performer. The two *tanpuras* the Hindustani singers get droned in the background, not only lends an ambience to the stage but gives a sparkle to their voice.

The role of technology is limited in fostering our music education, since the pre-recorded cassettes cannot serve as a human teacher. Distance education in classical music by listening to the cassettes marketed by some musicians can at best be, learning by rote, accurately, what the teacher has recorded. There is none to check if any errors are committed by the student learning from the cassette. In the interests of proper propagation and promotion of our music system, such resort to mechanical study is to be decried. An oral tradition can be taught in the right *patanthara* (authentic style) only by personal tuition. The *gurukula* system of ancient times may not be feasible today, yet a teaching system nearest to that has to be fostered. □

APOORVIKA - (Part Two)

A Compendium of Rare Compositions in Karnatic Music*

by V. V. Srivatsa

प्रतिमध्यमसंयुक्तं स चतुः श्रुतिधैवतम् ।

कैशिकीतरशुद्धं सम्पूर्णारोहवरोहकम् ॥

षड्जन्याससांशकग्रहं व्योमबीजारण्यशिष्यगम् ।

गोपालप्रियत्यन्तं मृदुस्वरकदम्बकम् ।

नवनीर्तमिति प्रोक्तं चत्वारिंशोऽधिकारकः ॥

Sixth Composition :

Naayeda Vanchana (Raga - Nabhomani)

The Govindacharya - school consider Nabhomani Raga to be a Janya Raga of the 40th Melakarta Raga, Navaneetham. This school, which adopted the Sampoorana - Melakarta scheme, could not accept Asampoorna Ragas as Melakarta Ragas. Tyagarajaswami followed this school. The Venkatamakhini school, who accept Asampoorna - Melas called Nabhomani as the 40th Melakarta Raga. As usual, theoretical divergence amongst schools.

We have to refer to texts to reconcile such matters. A Shloka says :

नभोमणिश्च सम्पूर्णा आरोहे रिध वक्रता ।

The Arohana will be :

Sa - ga - ri - ma - pa - dha - pa - ni - Sa

The Arohana will be :

Sa - ni - dha - pa - ma - ga - ri - Sa

Yet Govindacharya himself says in a Shloka :

The constituent Swaras are :
Suddha Rishabha, Suddha Gandhara, Prati-Madhyama, Panchama, Chatushruti Dhaivata and Kaisiki Nishada. The Vakra - Sanchara, referred to in the earlier Shloka, was Anathema in a Melakarta Raga. Hence, the Krama-Mela-Karta was Navaneetham, an afterthought - Raga. Note the words व्योमबीज, which means Nabho-mani and the final name नवनीर्तमिति in this Shloka. However, since Vakra-Sanchara is permitted in Nabhomani as a Janya Raga, we find the prayoga

sa - ri - ga - ri - ma - ga - ri

In the Gita 'Aa re jaya jaya' composed by Govindacharya.

The Swara-structure shows this to be a 'Vivaadhi-Raga' or a Vivaadhi-Melakarta, as the case may be. Muthuswami Dikshitar composed a Kriti in Mishra Chapu Tala, in Nabhomani, titled 'Nabhomani'. This appears to be more a Lakshana - Kriti in the 72 - Melakarta scheme. The real kriti in this Raga, is 'Nayeda Vanchana' by Tyagarajaswami.

Vatsalya - Bhava is integral to

Bhakti-Dhara. Vatsalya is the love for a child. One can remember the Vaishnavite saint Periazhwar and Surdas - who construed themselves to be Yashoda and expressed their outpourings for Krishna, their child. Purandaradasa also had the same experience. What about a child's innocent, divine love for its parents? We find this in this Nabhomani Kriti by Tyagaraja

Tyagaraja narrates the woes he faced with his relatives in respect of his devotion to Rama. Tyagaraja affirms his attachment and calls himself as Rama's child. As parents will not chide a child beyond a point, Tyagaraja pleads to Rama against discrimination.

This composition is reflective of the Marjala Nyaya Theory of Saranagati Tatva. Marjala means a cat. As a mother - cat will inevitably carry its kitten to safety, the Lord will tend his flock. A rare theme, indeed !

Seventh Composition :

Entanusu Sairindu

(Raga - Yadukulakhamboji)

What is there in a name? A rose is a rose. An old Raga, with its grandeur, remains so, whatever be its name. Khamboji, is perhaps indicative of origins in Khamboja Desha. Khamboji is Cambodia - was one of the series of 56 states that were integral to Bharata - Varsha. The Culture, the music of Khamboja is not alien to Indian ethos. This Raga is not ordinary Khamboji. The royal family of Thailand has links to the Raghu-Kula and the 'Atulya - Teja'

Bhumipala rules over 'Ayodhya'. We are unable to establish any links between Yadukula and Khamboji Desha, except a feeble one from this Raga's name.

Some old books refer to Eru-Kula Khamboji. What is Eru Kula? This Raga is frequently used in Kathakali but is called Yadukula Kaamodari. Which assumes importance - the Yadukula or the Khamboji angle? Nevertheless, its ancient origins, its usage in the grand - old days is proved by Yadukulakhamboji being the Sevvazhi-pann of the Thevaram music. The Thevaram by Tirugnana Sambandar 'Tondaranju Kaliru' was emotively rendered, on occasions, by the late Sangita Kalanidhi S. Ramanathan.

Like Shanmukhapriya, this Raga was preserved and fostered by Oduvars and Nadaswara Vidwans. I still recall its rendition by Nadaswara Vidwans, in a Tiruppugazh set to Mishra-Chapu, at the end of the procession during Brahmotsavas of the well-known Kandar Kottam of Madras. This Raga, technically is a Sarvakalika Raga, one which can be rendered at all times; yet, the appeal, the effect is a maximum, when rendered or played late at night. You can now imagine the thrill of listening to this Raga at about 3 a.m., when the procession returns to the temple !

This is an Eka-Anya Swara Bhashanga Raga. Like Khamboji, the Kakali Nishada is sounded in some sancharas, to add Ranjakatva - say, in passages like :

Sa - ni - pa - da - sa.

The advent of the Anya - Swara is

limited and is not stressed in the manner it is done in Khamboji. What is the need therefore? The nuances of a Raga are best seen in the Raga - Chayya - Swaras. In the Arohana, Madyama and Dhaivata are the Raga-Chayya Swaras, while in the Avarohana, the Kaisiki Nishada, Chatushruti Rishabha and Antara Gandhara are Raga-Chayya Swaras. All Swaras reflect the serenity, the sobriety of this Raga, somewhere or the other. This, verily, is a composite - integrated-republican Raga. The Madhyama Swara plays a dominant role - not a dormant role. Many do not realise that in : *ma- pa- dha- Sa- pa*, the Madhyama, as a Kampita-Swara is sounded at hyper-pitch, while in *sa-ri-ma-ma*, the Madhyama speaks at a hypo-pitch, lesser than normal. The Panchama and Shadja provide for the use of the Gamaka 'Jaru' in liberal measure. Indeed, this Raga fascinates the listener.

The repertoire available is wide-ranging and well-known. Shyama Sastri's Swara-Jati, 'Kamakshi' is superb. The Varnam in Ata-Tala, 'Padareti' by Patnam Subramania Ayyar is splendid. 'Divakara-Tanujam' is a Navagraha-Kriti by Dikshitar, in this Raga. Normally, rendition does not go beyond the Antara-Gandhara in the Tara-Gandhara in the Tara Sthayi. Yet we find in these three compositions, passages extending upto the Tarasthayi Madhyama. These three compositions are unique. 'Tyagarajam Bhajare' by Dikshitar is seldom heard, but is a landmark-song in Dikshitar's life - it is a lovely song. The Dikshitar school has another delectable composition

'Paarthasaarathini' by Subbarama Dikshitar, dedicated to the Triplicane temple. What about Marimutha Pillai's 'Kalait-tookki' - a favourite item in Bharata natyam? Listeners cannot forget the Padams 'Upamugana' and 'Emaatalladina' - the latter composed by the redoubtable Muvvalur Sabhapati Ayyar. All facets of this Raga have appealed to Tyagarajaswami. We know of the Kritis 'Adigaadu Bhajana' and 'Etaavuna Nerchitavo'. Both compositions have a 'Mandana-Hina', a 'Khandana' element; the latter, in fact, is a Vyangya-Kriti, a Nindaa-Stuti, a Samaksha-Prashna Kriti - a Kriti in which a question is directly posed to Lord Rama.

The commencement of the Utsava-Sampradaya is with the composition 'Hechcharikka Ra Ra' ! Musiri Subramania Ayyar will always be remembered for his rendition of 'Paahi Ramachandra Raghava'

This Raga is meant to portray Bhakti Rasa and Karuna Rasa. Rama is the subject of thought of intellectuals (Muni-Chintaneeya). Tyagaraja's poetic-prowess is seen in this song. The expression 'Kavi-Raja' signifies Valmiki and Jataayu. Rama is the Creator of the Creator (Raja-Janaka). He is a Protector (Naga-rajadharma). He is worshipped by the Destroyer (Tyagaraja-Nuta). Sanskrit scholars enjoy the 'Vi' Prasa and 'Ja' Anuprasa passages in the Charana of this song. Yet, Rama is stone-hearted, says Tyagarajaswami. The Karuna-Rasa-Bhava is best seen, in this Raga when Tyagarajaswami bemoans that Rama will not show any clemency, however much he implores Him to do so!

The rare piece embodying these sentiments in Yadukulakhamboji Raga, is 'Entanusu Sairindu', by Tyagarajaswami.

Eighth Composition :

Eppudu Krupagalguno (Raga - Mukhari)

Karuna cannot be dissociated from Shoka. Compassion and pathos go in tandem. Life is a mixture of joy and sorrow. Even we think of sorrow, we are reminded of the Deshiya Raga, Mukhari-which was the medium of expression of sorrow, when under catastrophic conditions. Mukhari, like Dhanyashi or Saveri, is basically a swara - scale. We have a Raga, Suddha-Mukhari, as a derivative of Kanakambari, the 1st Melakarta Raga, we have a Desha-Mukhari, as a derivative of the 25th Melakarta, Maara-Ranjani Raga. Rama-amatya, the author of 'Swara Mela Kalanidhi', refers to these Ragas.

In the Venkatamakhin Scheme, we have a Bhashanga Raga of the 20th Melakarta called Mukhari, with the Swara-scale:

Arohana : Sa - ri - ma - pa - dha - Sa
Avarohana : Sa - ni - dha - pa - ma - ga
- ri - Sa

This Mukhari, well-known in present times too, sounds similar to the Bhairavi-group of Ragas. Hence, its classification in the 20th Melakarta scheme appears to be justified

We revel always in diversity rather than in unity. Hence, Govindacharya's

scheme includes in the 22nd Melakarta scheme, this Raga with the twist or Vakra - Samchara in the Arohana, the scale being :

Sa - ri - ma - pa - dha - ni - dha - Sa.

Unfortunately, textual tradition does not resolve this problem.

मुखारारव्यस्य रागस्य आरोहे गनिर्वर्जितः ।
सम्पूर्णः सग्रहोपेतः सर्वकालेषुगीयते ॥

Note that this Shloka explicitly eschews the use of the Nishada in the Arohana.

मुखारिरागः संजातो मेलत्वरहरप्रियात्
सन्यासं सांशकं चैव सषड्जग्रहमुच्यते ।
गवर्ज्यवक्रमारोहेऽप्यवरोहे समग्रकम्
सरिमापधनीधसा निधपामगरीसरी ॥

Note the 'Vakra' in both the Arohana and Avarohana. Modern prayoga is more in consonance with Govindacharya's version.

Karuna-Rasa continues if the Bhakta has still not been favoured with Divine Grace. The 'Markata - Nyaya' and 'Marjala - Nyaya' of the Saranagati Tattva are known to students of philosophy. God, the Good-shepherd, will tend his flock, like a cat cared for her kitten. This is the cat-theory, 'Marjala-Nyaya'. The other school insists that some effort from our side is needed, to attain salvation. We must cling to God like a baby-monkey clings on to its mother. This is

'Markata-Nyaya', the monkey-theory. The devotee clings to the Lord like the monkey, has surrendered totally to him-"Talli, tandri, guru, deivamu neeveeyani" (you are my mother, father, teacher and God)(Recall: "Tvamehimata cha pita"). Yet the scion of the solar race, the 'Inakula - Tilaka' shows no comparison. When will he show Grace ?

"Eppudu Krupa Galguno Inakula - Tilaka!

This is the theme of a comparison in Raga Mukhari. The Composer belongs to the direct Shishya-Paramapara of Tyagarajaswami. He was one of the 'Pancha-ratna', one of the five great disciples of Manambuchavadi Venkatasubba Ayyar, a direct disciple of Tyagarajaswami (Four others were Maha Vaidyanatha Ayyar, flute Sharabha Shastri, Tyagaraja - the grandson of the saint and fiddle Venkoba Rao.)

He trained 'Pancha-ratna,' five great disciples - they being Ramanathapuram (Poochi) Srinivasa Iyengar, Mysore Vasudevachar, Tiger Varadachariar, M.S. Ramaswamy Iyer and Kakinada Krishnaswamy Ayya. His compositions reflect the glory and style of his Parama - Guru, Tyagarajaswami. In fact, it is stated that if the Mudra used by him is substituted by 'Tyagaraja', all his compositions will pass muster as Tyagaraja's compositions.

His hundred compositions include Varnas - both pada and tana, kritis, javalis and tillanas. Think of kritis like 'Ninnu joochi' (Saurashtra), 'Ni padamule' (Bhairavi), 'Marivere' (Shanmukhapriya), 'Paridaana minchite'

(Bilahari), 'Anudinamuna' (Begada) etc., We will remember the great Patnam Subramania Iyer.

Tyagarajaswami's kritis 'Ksheenamai', 'Elaavataara', 'Entaninne', 'Karubaru' and 'Chintinsu' are well known. Other kritis by Ayyarval in Mukhari 'Dalachinandade', 'Muripamo Kalige' and 'Sarasiruha - aanana' are less known. Shyama Shastri's 'Palimpavamma' is rarer than Dikshitar's 'Paahimaam Ratnachala'. Subbaraya Shastri's 'Emaa Ninne' is well-known. Thematic continuity and rarity apart, it augurs well that the Mukhari Kriti, 'Epudu Krupa' by Patnam Subramania Iyer finds its rightful place in Apoorvika series.

Ninth Composition :

Ninnuvina Marigalada (Raga - Suddha Abheri)

The duality, the diversity caused by classification of Ragas, especially those belonging to the 20th Melakarta and the 22nd Melakarta Ragas appears to be beyond a solution. Venkatamakhin writes

आभेरी सग्रहो पूर्णास्यादाराहे निर्वर्जिता

Abheri is an Upanga Raga of the 20th Melakarta, with a full scale Avarohana but a truncated ascent :

Sa - ma - ga - ma - pa - pa - Sa - Sa

The Shloka does not show that Rishabha or Dhaivata are Varja-Swaras in the Arohana. It is important that Abheri, as a derivative of the 20th

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Melakarta, has the Suddha - Dhaivata. Muthuswami Dikshitar has not followed implicitly the pa-pa Sa-Sa scheme, in his Kriti "Veenabheri", in the passage 'Vinodini', where the Swara - Structure is pa-ma-dha-pa-ma.

Even Govindacharya classifies Abheri as a derivative of the 20th Melakarta.

नरभैरवि मेलाञ्च राग आभेरीनामकः

सन्ध्यासं सांशकं चैव सषड्जग्रहमुच्यते ।

आरोहे रिधवर्ज्यं चाप्येवरोहे समग्रकम् ।

सगमापानिसासानी धपमागारिसानिसा ॥

See the : Sa-ga-ma-pa-ni-Sa in the Arohana. Nevertheless, in both schemes, the Suddha-Dhaivata is to be used in the Avarohana. There is no place for the Chatushruti Dhaivata in the Raga Abheri.

The Abheri, as presently seen in Tyagarajaswami's Kriti "Nagumomu Ganaleni" is not the real Abheri. The Chatushruti Dhaivata is used, as a derivative of the 22nd Melakarta Raga. This is modern Abheri, is a corrupted version of Abheri. The real Abheri is the Abheri of the 20th Mela, with Suddha Dhaivata.

The redoubtable Shyama Shastri asserts his absolute faith in Devi in a Composition 'Ninnuvina Marigalada', with the fond words :

'Naa madilo neeve gatiyani nammiti'
(In my mind, Devi, you alone are my sanctuary)

Shyama Shastri has surrendered himself to Devi, in toto, to such an extent

that he says that there is no mentor for him but Devi. Shyama Shastri's 'Utsukata', impatience, is seen, in the words 'Paraaku - Seyakarradu', in this song.

The Raga of this song has undergone an allotropic modification. Nowadays, this song is rendered in Ritigowla and not in Abheri. Yet, the pristine purity of the original composition, in Raga Abheri, with Suddha-Dhaivata only was conserved and preserved for posterity by the late Sangita Kalanidhi Mudikondan Venkatarama Ayyar. This real version would have been lost, but for his efforts. Hence, the real version of this Kriti is a rare one. The Raga Abheri with Suddha Dhaivata, is a rare one. The thematic content of this song is also rare. A befitting inclusion in the 'Apoorvika' pantheon.

Tenth Composition :

Neelangam Harim (Raga - Neelambari)

Jim Corbett dealt with quadruped man-eaters. There are cannibalistic Ragas in Karnatic music. There are several pairs of Ragas with identical or near-identical Swara structures, derived from different Melakartas. An example is Natanarayani and Sama - both have survived. Another case is Bilahari and Shaila-Desakshi. The popularity of Bilahari has eclipsed the existence of Shaila-Desakshi. Perhaps, Bilahari ate-up the other Raga ! A third example is Neelambari and Samanta. Neelambari has negated Samanta. The copper-plates at Tirupati substantiate Samanta's

use in the Annamacharya-era. Samanta is an Upanga Raga of the 30th Melakarta, with a striking similarity to Neelambari, a Bhashanga derivative of the 29th Melakarta. Neelambari is a popular, Deshiya Raga, well-known in the use of lullaby-songs. We have one composition of Tyagarajaswami 'Sattileni' and one of Dikshitar 'Pranataartiharaaya' in Raga Samanta. The popularity of and preference for Neelambari is discernible in the output of Ayyarval and Dikshitar. 'Uyyalaluga', 'Neeke Daya' and 'Matadavemi' are Kriti by Tyagarajaswami. While 'Amba Neelayatakshi' by Dikshitar is well-known, two other compositions by him, 'Siddheeshwaraaya' and Neelangam Harim' are rare. Very few are aware that there is a Shyama Shastri composition in this Raga, 'Brovavamma'. Neelambari is one of the select Ragas handled by the Trinity.

The composition 'Neelangam Harim,' is an edifice for the Bhasha-Gourava, the dignity of literary language, of Muthuswami Dikshitar. Brevity bars detailed description thereof.

Khanda-Eka is a Tala handled only by Muthuswami Dikshitar. This has a structure distinct from Jhampa-Tala. Very few realise the mastery of Muthuswami Dikshitar, over laya. Laya, generally means Shyama Sastri. However, Shyama Sastri has not composed in Khanda-Eka Tala. Dikshitar has nine-gems, 'Navaratnas', set to this Tala.

1. Sri Dakshinamoorthim (Athana)
2. Sringeraadi (Dhavalanga)

3. Panchabhuta (Kiranavali)
4. Navaratna Malinim (Gamakakriya)
5. Veenapustaka (Vegavahini)
6. Sri Dum Durge (Sri Ranjani)
7. Sri Kamalambike (Sri)
8. Hariharaputram (Vasanta)
9. Neelangam Harim (Neelambari)

The Raga-Tala combination motivates the selection of this Dikshitar kriti in the 'Apoorvika' scheme.

Eleventh Composition :

Paraatpara Tava

(Raga - Shankarabharanam)

Shankarabharanam is the Raga of Shankara, for Shankara. Any tribute, especially a musical offering, to Shankara, in Shankarabharana Raga has an innate charm, has importance. The cumulative output by the Trinity in this Raga is forty two compositions. Over two hundred compositions are in vogue, in this Raga.

It will be too onerous to touch the Raga-Lakshana aspects.

The thematic content of this song deals with the 'Padaaravinda' (Lotus Feet) of Shiva. It narrates several instances from the Shiva-Purana such as Markandeya and Kala-Samhara, Daksha-Yagna Damana, Amara-Phala-Pradana to Ganesh, worship by Rama, worship of the feet of Nataraja by

Patanjali and Vyagrapada and so on. The prasa-scheme in this song is noteworthy.

'Paraatpara', 'Chara charadi', 'Paraadi', 'Parasharaadi', 'Purari', 'Parichara', 'Pura', 'Chirayu', 'Kirata', 'Virata', 'Kharari and so on. The two Madhyama Kala passages have a lot of thematic content.

Muthuswami Dikshitar is said to have composed one Kriti in Khanda - Roopaka Tala. This Kirti is now rendered in Khanda-Chapu. The choice of 'Paraatpara' in Shankarabharana Raga is primarily due to the fact that it has been composed to Khanda-Roopaka Tala - perhaps the only Kriti in this Tala. The lyrical cum rythmical structure is totally in accordance with the Vilambakala pattern of the Dikshitar - Sampradaaya. Khanda-Roopaka Tala apart, this song is set to two-kalais for Vilambakala movement, which makes it a rare composition. The Tishra-finale in the second Madhyama Kaala passage shows rhythmic felicity. A worthy inclusion in the 'Apoorvika' series.

Twelfth Composition :

Unnai Maravaamal

(Raga - Amritavarshini)

Tolerance is a duty, not a concession. Integration cannot be attained without tolerance. Indian culture, in recent times, has been enriched by the contribution of Christian artists and scholars. One of the profound

scholars of Sanskrit, in recent times was Prof. Mundassery, who was a Christian. There are a fortunate few who have listened to or have witnessed dance-depictions of 'Christu-Bhagavatam' in Sanskrit. The language hold the literati spell-bound.

Karnatic Music has been enriched by contributions from Christian scholars. We owe a deep debt to Abraham Panditar and Chinnaswamy Mudaliar, both Christians. The Tamil compositions of Vedanayagam Pillai are integral to the Karnatic Music compendium now in vogue.

His Kriti in Hindolam 'Karnalaya Nidhiye' is well known. The passage : 'Sarva Vedha Vinoda Karana' shows Pillai's views on the integration of all religions and religious thought. In no composition, do we find religious comparison. Vedanayagam Pillai was a noble soul. Listeners revel in D. K. Jayaraman's rendition of 'Ninaippadu Eppodu Nenje' in Nadanamakriya, which is a composition of Vedanayagam Pillai.

Amritavarshini is a miraculous - Raga. Muthuswami Dikshitar's 'Ananda Amrutaakarshini' is very popular, while his other piece 'Himagiri Kumari' is seldom heard. Muthaiah Bhagavata's 'Sudha Mayee' is a must for all - debutants of Karnatic Music. We have a rare composition of Vedanayagam Pillai in Amrutavarshini Raga

This Kirti is a 'prayer to a non-denominational God' to grant peace and equanimity-not to be elated in prosperity and to despond in adversity. Above all, it is a fervent appeal to the Lord to

grant a simple boon - the boon of remembrance forever - of the Lord, our God. A song with lofty ideals, in a lifting Raga with a limited repertoire, composed by a noble secularist.

Thirteenth Composition :

Laali Laali (Raga - Piloo)

Muthuswami Dikshitar introduced a number of North Indian Ragas into Karnatic Music. The term 'North Indian' is perhaps more apt than 'Hindusthani'. Some consider this as a positive contribution. A critic, notorious for his congenital animosity towards Dikshitar, is hypercritical in analysis to such an extent that he attributes this to the limitations in Dikshitar's knowledge. Perhaps, this critic knows more than Muthuswami Dikshitar.

Piloo is folk-melody, a Deshiya Raga, which is well known and employed in Hindusthani Music. This Raga, however, was not alien to Karnatic Music. A book published sixty years back shows some Devaranamas of Purandara Dasa in Piloo Raga. We cannot vouch-safe that the present-day musical recessions of Devaranamas were composed in the same tunes by Purandara Dasa. The contrary cannot be proved either. We have to give the benefit of doubt, in these cases. Perhaps, our erudite critic will opine that Purandara Dasa also borrowed from Hindusthani Music to cover up his lack of talent !

If Shyama Shastri has a 'Navaratna - Malika' to his credit, we have a

compendium of nine compositions by Purandara Dasa also called 'Navaratna-Malika'. If there is an Utsava-Sampradaya by Tyagarajaswami, few realise that there are similar precedent compositions by Purandara Dasa - from Suprabhata to Shayana - examples :

'Elayaa Belagayittu' (Bowli)

'Taambulavu Kollu' (Ritigowla)

'Ollano Hari' (Harikhamboji)

'Pavalisu Paramatmane' (Madhyamavati)

Tyagaraja's Laali compositions in Neelambari and Harikhamboji are known. Purandara Dasa's Laali in Raga Piloo is unknown, is rare.

Any Karnatic composition in Piloo, an old Deshiya Raga, is indeed a rare composition.

Fourteenth Composition :

Taruneegyan (Raga - Dwijavanti)

Karnatic Music is a well-developed system. In the classification of Ragas, Raga-Varageekarana, we have norms :

शुद्धः छायालक प्रोक्ता संकीर्णाञ्च तथैवच ।

When rendering Sourashtra, some passages sound like Chakravaka. When rendering Saranga, some passages are similar to Kalyani.

Ragas which show 'shadows' (chaaya) of other Ragas are 'Chaayalaka'. Sankeerna Ragas are

really Mishra - Ragas. Elements of two or more Ragas are combined to bring about or enhance audio-aesthetic-beauty, Ranjakatva. Such Ragas are Sankeerna Ragas. Take Ahiri - it has elements of Todi, Vakulabharana and Natabhairavi in it - yet it is unique by itself. Ahiri is a Sankeerna Raga. Ghanta Raga has nuances of Dhanyashi and Punnagavarali in it. It is also a Sankeerna Raga. Similarly, Raga Dwijavanti has elements of Kedaragowla, Sahana and Yadukulakhamboji to make it a Sankeerna Raga.

Is this, by any means, a Raga borrowed from 'Hindusthani' music ?

Manipravala Kritis are those with multiple-language passages in it. Dikshitar has composed two Kritis. Some of Tyagarajaswami's compositions are really Manipravala in content. Take 'Elani Dayaradu' (Athana). The Pallavi is in Telugu, the Anupallavi in Sanskrit, the Charana - a mixture of both. Swati Tirunal has composed Padams in Telugu, in Sanskrit and also Manipravala Padams. Our choice dwells on a Manipravala Padam in Dwijavanti.

Fifteenth Composition :

Raa Rammani (Raga - Bihag)

Andhra Pradesh is a bastion of Karnatic Music, from Annamayya's time to Arudra's era. The coastal districts, collectively called Circars have had several centres where Karnatic Music was taught, propagated, composed and conserved - like Draksharama, Ghanti, Vijayawada, Vizianagaram,

Bhimeshwaram, Rajahmundry and Samalkot.

The composers from Samalkot were devotees of Venkatesha of Tirupati. They have composed Kritis, Padams and Javalis. We may choose a Javali by Bhayankarachari of Samalkot.

The Bihag-scale or Raga-concept is not alien to Karnatic Music. Tyagaraja's 'Nenedu Veda-Kudura' was composed in Karnatic-Bihag and not in Harikhamboji, as rendered nowadays.

The Prati-Madhyama element has to be stressed. The 'Bihag' Raga, now in vogue, is an input from alien sources, which has been assimilated in the Karnatic main-stream.

'Vagaladi', 'Saramaina' and 'Enduku I Chala' are Padams and Javalis in Bihag Raga, which are well known. We opt for a less-known Javali in this Raga, composed by Bhayankarachari of Samalkot.

Sixteenth Composition :

Gowri Nayaka (Raga - Kanada)

A Tillana is a Laya-oriented composition. Laya is the last aspect of Bhava-Raga-Tala.

Rare Talas cannot be overlooked. The Simhanandana -Tala is one of the longest Talas (128 Aksharas per Avrutti) in the Laya System of Karnatic Music. As its name indicates, it has the grace of the gait of the Mrugendra, the Lord of the jungle, the lion.

Some Gitams are there in this Tala. We have, however, a Tillana in Raga Kanada.

This Tillana is composed by none other than Maha Vaidyanatha Ayyar. We include it, rarity and rhythmic structure apart, as a tribute to the composer.

Kanada is a Raga with which a series can conclude. We choose it as the medium for the last presentation in 'Apoorvika'.

Epilogue

Like the Shodasha - Upachara in ritual worship, I chose sixteen rare offerings. Music is a mode of worship, and I pray that the offerings befit this occasion. □

"Padma Awards" Presented

The Government of India presented the prestigious National Awards ie. The "Padma Awards" for distinguished service in various fields. The awards were presented by the President Dr. Shri A P J Abdul Kalam at the Rashtrapati Bhavan on Thursday 3rd April 2003. Among the 92 awardees chosen, the names of the artists who represent music and dance are given below.

Renowned Odissi dancer, Sonal Mansingh, also a practitioner of Bharatanatyam has been awarded the nation's second highest honour, the 'Padma Vibhushan'.

The recipients of the 'Padma Bhushan' awards for Carnatic Classical Music were Sri B. Rajam Iyer; Sri Madurai N. Krishnan; Sri. P.S. Narayanaswamy; Sri T. V. Shankaranarayanan; Sri Trichur V. Ramachandran all Vocalists and Mridangist Sri Umayalpuram K. Sivaraman.

Shri Jagjit Singh, noted musician has also been awarded the 'Padma Bhushan'.

Noted Bharatanatyam exponent, Dr. Padma Subrahmanyam and Smt. Swapna Sundari (Kuchipudi) alongwith Ammanur Madhava Chakyaar (Koodiyattam) have also been awarded the 'Padma Bhushan'.

For 'Padma Shri' the awardees were Shri T. M. Soundararajan (Music); Pandit Satish Vyas (Hindustani Instrumental); Ustad Shafaat Ahmed Khan (Hindustani Instrumental); Smt. Malavika Sarukkai (Bharatanatyam) and Smt. Rita Ganguly (Light Classical, Hindustani)

Sri Nalli Kuppuswamy Chetty, Patron of Music, President of half-a-dozen sabhas in Chennai has also been awarded the 'Padma Shri' in the trade and industry category.

The Shanmukhananda Fine Arts & Sangeetha Sabha congratulates the awardees on the distinction conferred on them.

ADDRESS DELIVERED BY VIDHUSHI SRIMATHI KUNJUMANI (Sikkil Sisters)

At the 76th Conference of the
Chennai Vidwat Sabha on 15-12-2002.*

Namaskaram.

Honourable President of India, Shri Abdul Kalam, the guiding star of the Sabha, Shri T. T. Vasu, office-bearers, fellow artists and the great 'rasikas' of Chennai, our humble pranams to you.

My sister Neela and I feel greatly honoured by the Vidwat Sabha conferring on us the prestigious 'Sangita Kalanidhi' Award. This is the platinum jubilee year of the Sabha. In such an eventful year we are together receiving this great award. That makes us feel doubly happy. Above all, we consider it a unique honour that the Hon. President of India is presiding over this function.

In a moment like this, we naturally think of our Mother, Father, Guru and God and place at their feet the honour which we have received.

Our Mother, Smt. Sita was responsible for our entering the world of music. She was herself knowledgeable in music and she encouraged us to play the flute.

Our Father, Thiru Azhiyur Natesa Iyer and my Grandfather, Thiru Azhiyur Sami Iyer were Mridanga Vidwans. My father had accompanied Mudicondan Venkatarama Iyer, Madurai Mani Iyer, Ariyakkudi Ramanuja Iyengar, Chembai

Vaidyanatha Bhagawather, Maharajapuram Viswanatha Iyer. Semmangudi Srinivasa Iyer, Musiri Subramania Iyer, Flute Mahalingam (Mali). It was our father who initiated us into 'laya jnanam'. He used to emphasise that we should play the flute like vocal music. Having listened to great Vidwans like Konerirajapuram Vaidyanatha Iyer, Madurai Pushpavanam Iyer, Mannargudi (Nagaswaram) Pakkirisamy Pillai and others, he used to sing their songs and recommend to us their style.

Our father's elder brother, Azhiyur Narayanaswamy Iyer was our Guru. He was a flute Vidwan. But, he was good at other instruments also. He used to play the Nagaswaram too.

In the early years, Neela and I were playing separately. Later, we started playing together, adopting the name 'Sikkil Sisters' as suggested by a family friend.

It is said that God comes in human form to help us and bless us. In that sense, it is our husband who is our God in human form. Much of the credit for guiding us, encouraging us and taking us to this stage, belongs to him.

Historically, there is evidence that the kings had patronised the artistes in

*This address by Sikkil Sisters which appeared in Tamil in the Shanmukha January 2003 Issue cum Golden Jubilee Souvenir was translated into English by Shri V. Krishnamachari.

older times. Today the Sangita Sabhas have taken upon themselves that responsibility. When music of good quality gets recognition it is a good sign. Time was when music was not part of the educational curriculum but was considered a hobby or extra curricular activity. Today, our music has received such recognition that we perform across the globe. The present generation is intelligent. They are able to achieve formal training in music even while doing well in their own academic sphere. Some have taken to music as a full time profession. This is a welcome development.

I have only one appeal to make to the young generation. Just as the strength and stability of a building entirely depends on its foundation, good music needs a good foundation. This is hard work. There is no doubt that hard work and perseverance will ensure success. Whether it is vocal music or instrumental we should exercise control over it.

Traditionally, 64 forms of art are mentioned and playing the flute is among the 64. We feel we are able to play the flute entirely due to God's grace.

I am of the view that even talking is an art. But, it is one in which we have no mastery. So, we will do our talking through the flute. That, for us, is an easy job.

For my sister Neela and for me, the flute is our very breath. As I said earlier, the present generation is intelligent. When we went through our training, it

was just music that mattered. The present generation is able to delve deep into the subject and its fundamentals, and, with the aid of books, cassettes and even computers, they are able to quickly learn all that we could learn only through long experience. This is to be appreciated.

We shall presently share with you a few facts we know about the flute which has brought us this honour. The flute among wind instruments, mridangam among percussion (tala) instruments, and the veena among stringed instruments, enjoy a high status. When one talks of the flute one immediately thinks of Sri Krishna. The Tamil poet Tiruvalluvar ranks the child's prattle as the most pleasing form of music so much so, he says that only those who have not heard the prattle of a child would say that the flute is sweet or the lute is sweet. He, thus, ranks the sweetness of the flute as second to what he considers the sweetest.

Gokula Krishna cast a spell over the people both by his prattle and by his flute. No wonder the cows in Gokulam, which were under the spell of Krishna's flute, yielded endless pots of milk as alluded to by Sri Andal in Tiruppavai. Today, it is a scientifically tested fact that music favourably influences the growth of plants. In fact, music can be said to be part of nature. Every musical instrument has a close relationship with nature. For example, the flute has a close relationship with all the five elements viz. earth, water, fire, air and

ether. The bamboo grows on the earth, drawing water from the earth. When the bamboo becomes a flute it takes into it the hot air that is drawn from inside the body and gives out music that floats through ether.

It can be said that, next to Krishna, it is air itself which has handled the flute. In bamboo forests the wasps make holes in the bamboos and air passing through the holes in a natural way, produces a musical sound. In this sense, air can be said to be the first 'Guru' for playing the flute. The five elements are common to the whole world. And, so is the Supreme Being. Because the five elements and God Himself are associated with the flute, it is a familiar instrument all over the world.

Foreigners visiting our country find that most of our instruments are new to them. But, not so the flute since it is a universal instrument. After all, the flute is privileged to have been handled by Damodara (Krishna). No wonder the whole world knows it.

When we talk of the flute in foreign countries mention should be made of the flute used in ancient Egypt. This flute (*Sebi*) was very long. For the player to reach the last hole on it, he had to stretch his hand fully. They call the new flute *Nay*.

There is a large collection of flutes in a museum in Europe. There are flutes with only two holes and those with upto 8 holes. Several interesting details are available in the late revered Thiru P. Sambamoorthy's book.

There is evidence that flute was in use in Russia and China too. Dayton C. Miller of the U.S.A. has a large collection of several types of flutes. He has written about them in detail along with photographs.

Going back to ancient times in our own country, 'Anaya Nayanar' who was one of the 63 Nayanmars is said to have played the flute. Silappadikaram says that Kovalan had played the flute. Silappadikaram also tells of three kinds of flutes and the methods of making them.

Sarangadeva has spoken about 15 types of flutes in his 'Sangita Ratnakara'. It is interesting to see the long flute painted in the Ajanta frescoes.

There is a similarity between the flute and the human voice. Both are wind based. When flute is played, the air that rises from the lungs is blown through the flute without 'gamakas'. But, while singing, the same air comes out of the mouth with 'gamakas'. Both in the flute and in the voice, only one note can be produced at a time.

The most notable feature of the flute is its adaptability to speed. Speed is difficult both in vocal and stringed instruments. Because of the felicity with which speed can be attained in the flute, while playing 'Kadana Kudhoohalam' for instance, it can create an atmosphere of 'kudhoohalam' i.e. joy.

The old adage 'old is gold' is very appropriate to flute. The more we use it, the more it will co-operate as if it understands the user. A new flute,

however well designed, does not help in producing 'swaras' and 'gamakas' the way we may desire. In our view, bonding with the instrument is a must for excellent performance. A flute which has been exclusively used by someone, may not bond well when used by someone else. Like a child, it is possessive.

One difficulty with the flute is that its pitch is not adjustable in the manner of a stringed instrument. When a flute is made its pitch is determined.

In his 'Sangita Ratnakara' Sarangadeva has described the rules for playing instruments :

1. *Kashka prayogam* ie. solo play.
2. *Geethanugam* ie. played as accompaniment.
3. *Nrittanugam* ie. played as part of the music for dance.
4. *Dhavayanugam* ie. played along with dance and the accompanying music.

The flute has a place in all the four ways of playing mentioned above.

Three kinds of flutes are generally in use :-

1. Flute played by keeping it side ways or at a cross.
2. Those played by holding straight and using a special Mouth piece. One such instrument is the recorder.
3. Played by holding it upwards. These are capable of being played from the open end.

While on this subject, it is our duty

to remember the great maestros whose handling of the instrument has added to its glory. Sarabha Sastrigal was blind and lived only for 32 years. It is said that, once when he played the 'Punnagavarali' raga on the flute, cobras came out of their holes and danced. On one occasion he listened to the song 'Nee Vada Negana' in raga Saranga sung by Umayalpuram Krishna Bhagavathar. The very next day he played it on the flute. He played it so well that Krishna Bhagavathar embraced him and exclaimed, "How I wish my Guru Sri Tyagaraja were here to hear you!" Sarabha Sastrigal passed on his art to his disciple Palladam Sanjeeva Rao. Then came Tiruppambaram Swaminatha Pillai noted for the purity of his music. His disciple was T. Viswanathan. Then came T. R. Mahalingam, the born genius about whom it can be said that there can be no one who does not know him. His disciple, N. Ramani is today a front ranking artist. Following in our own foot steps in Sikkil Mala Chandrasekhar of the younger generation.

Seven eminent women artistes have been honoured by this Sabha: Smt. M. S. Subbulakshmi, Smt. D. K. Pattammal, Smt. T. Balasaraswati, Smt. T. Brinda, Smt. M. L. Vasanthakumari, Smt. Mani Krishnaswamy, Smt. R. Vedavalli. We consider ourselves greatly honoured to join the ranks of these eminent artistes.

We sometimes, have the apprehension that, perhaps, the number

of those taking to flute is diminishing. As Prof. Sambamoorthy once remarked, we may give the flute to children in schools and create in them a desire to learn it.

We can never forget the support extended to us by journalists, the All India Radio and TV channels. We wish to express our gratitude to all of them.

Lastly, we express our heart felt gratitude to the Sabha which has honoured my sister Neela and me, and

the elders and rasikas gathered here. Much of the credit should go to the artistes who have been accompanying us. A 'Kacheri' group is like a family. We are only representatives of that family. We express our gratitude to them. Before concluding, we confess to God that He has blessed us with so much and we long for nothing more and thank Him. (Kurai Onnum Illai Maraimoorthy Kanna).

Namaskaram.



"Music Conference of Young Artists" held at Mumbai

The Mysore Association, Mumbai along with the Karnatak Ganakala Parishat, Bangalore jointly presented the "Music Conference of Young Artists" on two days the 4th and 5th of January 2003. Smt. Rani Satish, Hon'ble Minister for Kannada & Culture, Govt. of Karnataka inaugurated the Conference. She conferred the title "Ganakalashri" and the "Rama Sudha Prashasthi" (cash award of Rs. 10,000/-) on Mridanga Vidwan Bangalore Sri Praveen who was the Conference President this year.

The conference attracted a large number of musicians, music students and connoisseurs. Shri S. Seshadri (Managing Trustee, Sri Shanmukhananda Fine Arts & Sangeetha Sabha) inaugurated the photographic exhibition. Twenty Senior Music Teachers of Mumbai were also honoured.

The five academic sessions covering the Composers of Mysore were well received by the audience. The five lecture demonstrations dealt with compositions of Shri Veena Seshanna; Shri Jayachamaraja Wodeyar, Shri Sadashiva Rao, Shri Mysore Vasudevachariar and Shri Muthaiah Bhagavathar.

On both days there were music concerts in the evening. Shri Vijay Siva performed on the first day and Shri B. V. Balasai gave a flute recital on the second day.

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ARANGETRAM

by R. Rajan

Arangam is "stage" and *Etram* is "getting on to" to perform. Very simplistically said, *Arangetram* is "getting on to the stage to perform for the first time in the presence of an invited audience."

In the context of classical fine arts, however, *Arangetram* has much wider and deeper connotations. We will try to look at this here.

The word *Etram* implies the culmination of sustained and disciplined work and practice, over a long period of time, with diligence and devotion.

In *Arangetram*, a particular line of Guru-Shishya parampara is highlighted and sought to be continued, with the Blessings of the Guru and also that of ever so many Gurus preceding him. This then turns out to be an auspicious and solemn occasion for gratitude to be expressed and respects to be paid to all the Gurus who have contributed in various ways and helped sustain the fine art to its present day - and form.

This is a celebration for both the present Guru and his shishya : a happy occasion for the Guru because he has successfully trained his charge to level where he is confident that the shishya can be on his own to take to the stage henceforth and a glorious occasion for the shishya because he has been moved up to the first step and propelled on to

take the next steps on his own in the direction of reaching up to the pinnacle of his career with the Blessings, encouragement and support of the audience he will play for.

The shishya carries with him, besides the Blessings of his Guru, certain unwritten obligations too. These would be to continue the parampara in the best of traditions possible, to enrich what is acquired from the Guru in a manner that will not alter the basic structure or form and to impart the knowledge to aspirants who would want to be taking on in the next step of lineage.

Arangetram is an appropriate platform where the shishya's name gets publicised as being eligible to perform on his own - a unique and truly wondrous way of "certification" to this effect - where, instead of a piece of paper this is written on (as it would be in case of passing out of a school, college or university), he is showered with Blessings by all those present in the audience.

The occasion cannot do away with emotions and sentimentality that will manifest in unexpressed words between the Guru and the Shishya. *Guru Dakshina* (*Dakshina* is not just fees but some things much much more - there is no true translation for this word in the

English language) is generally handed over to the Guru with love, respect and reverence seeking his Blessings for the Shishya's success in the line of art. What ever is given to the Guru is only a token depending upon the Shishya's capacity and generally is not adequate recompense for the Guru's effort over a long period in imparting training. Guru Dakshina is not demanded or is it specified - this is voluntary, offered prayerfully and accepted in grace and humility. □

OBITUARY

Major Sundararajan dead

Veteran Tamil Film Actor "Major" Sundararajan passed away at Chennai on 28th February 2003. He was 68. He is survived by his wife and actor - son Gautham .

He started as an amateur stage artist in early 1950's while he was working in the Telecom Department. He stormed into the film world in 1962, starring in the film 'Pattinathar' directed by K. Somu. His extraordinary performance as a blind retired official in K. Balachander's 'Major Chandrakant' earned him the name 'Major', which was how he was fondly referred to till the very end.

While playing memorable roles in over 900 films and a few television serials in the past few years, he continued to act in stage plays. He has a few Malayalam and Telugu movies also to his credit.

Major was known for his unique dialogue delivery, having a penchant for mixing English and Tamil sentences and phrases. Major Sundararajan starred in most of Sivaji Ganesan movies. He was costarred with a large number of other leading actors and actresses of the past three decades.

The Shanmukhananda Sabha records its deep sorrow on the passing away of Major Sundararajan.

He came to Mumbai for the first time in 1964 to act in the Drama Productions of the veteran theatre producer K. Balachander. He then acted in a series of dramas under the auspices of the Shanmukhananda Sabha. Since then he had been enacting dramas at the Sabha quite frequently, until he retired from theatre activities about two decades ago.

The sudden demise of Major who contributed not only to the film world but also to the theatre is indeed a great loss to the world of arts.



SRI SHANMUKHANANDA

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SHANMUKHANANDA

SANGEETHA

MAHAVIDYALAYA

A) Talent Exposure Concerts Scheme

As members are aware, this Scheme was specially tailored by the Sabha a decade back as part of the music education in both Carnatic and Hindustani music under the banner of "Shanmukhananda Sangeetha Vidyalaya Mahavidyalaya" to expose the Vidyalaya students to concerts in the Shanmukhananda platform, with a view to encouraging their latent talents, to eliminate stage fright and to enhance other stage abilities, all at the budding stage itself. With this laudable object in view, we are now presenting the following Talent Exposure Programmes.

June 21, 2003 Saturday 6.30 P. M.	Kum. Smrithi Sunderarajan Kum. Anuthama Subramanian Mast. Rohit Prasad	Vocal (Carnatic) Violin Mridangam
7.30 P. M.	Kum. Sharvari Chandrakant Gole Pt. Shri. Paresh Jana Mast. Suresh Rane	Vocal (Hindustani) Harmonium Tabla
June 22, 2003 Sunday 6.30 P. M.	Ms. Priya Viswanathan Kum. Anuthama Subramanian Mast. Rohit Prasad	Vocal (Carnatic) Violin Mridangam
7.30 . P. M.	Ms. Ayesha Khan Pt. Shri. Paresh Jana Mast. Prasad Naik	Vocal (Hindustani) Harmonium Tabla

Venue: Jasubhai Convention Hall 6th Floor, Tower Block
ALL ARE WELCOME

B) Distribution of Music Competition Prizes and Scholarship Awards

'VIOLIN MAESTRO' Shri. Kunnakkudi. R. Vidyanathan has kindly come forward to give away the Prizes and Awards to the Winners, on Sunday the 15th June 2003 at 5.00 P. M. before his Violin Recital starts.

Shri. P. N. Krishnamoorthy
Hon. Principal

S. Seshadri
Convenor



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SRI SHANMUKHANANDA VAYOVRIDDHA KALAKARA MASIKA ARTHA SAHAYA YOJANA

In the beginning of the year the Sabha announced yet another scheme viz.,

Sri Shanmukhananda Vayovridha Kalakara Masika Artha Sahaya Yojana with the intent and purpose of providing monetary support to aged but poor musicians and teachers to enable them lead their residual life with dignity. The eligibility criteria for receiving such monetary support have been listed below.

ELIGIBILITY

1. He/She should be above 60 years as on 1st April of each year.
2. He/She should have been a performing artist for over 20 years.
3. He/She should not be in receipt of pension from any other source.
4. He/She should have a proven record of performance and should have at least one of the following credits:
 - i) 'A' grade artiste of AIR/Doordarshan.
 - ii) Recipient of national honorary title Padmasri / Padmabhushan / Padmavibhushan.
 - iii) Sangeetha Kalanidhi / Kalaimamani
5. His/Her existing financial resources do not permit leading the residual life with dignity.
6. In computing the income levels for determining the eligibility, aggregate income of both the spouse would be taken into consideration. Where the applicant is dependent on any of his relation and such dependence is not under strain, income levels would be determined recognizing the income of relation.
7. He/She had not refused to perform in our Sabha for any reason whatsoever.
8. He/She should not have defaulted in their commitments with regard to performance in the Sabha in the past.

QUANTUM

A monthly pension of Rs. 2000/- for a period of two years. The continuance of pension beyond two years is left to the sole discretion of the Managing Committee of the Sabha. The maximum period for which pension can be given is 10 years.

We are glad to inform that the Sabha has since received donations amounting to Rs. 20,05,000/-.

MEMBERS ARE AWARE THAT ANY DONATION TO THE SABHA IS ELIGIBLE FOR 50% TAX EXEMPTION UNDER SEC. 80G OF INCOME TAX ACT.

We request members to come forward and support the above good cause by their own donations and donations from their philanthropic friends.

EACH MEMBERS TO BRING ONE NEW MEMBER:

All of you would agree that causes such as the above one would automatically receive a fillip by expanding the membership base of the Sabha by enlisting persons genuinely interested in furthering these causes. Every one of you can and should strive to enroll one new member, and this alone will easily push our membership strength to more than four thousand.

We earnestly look forward to your esteemed and close participation in all the above spheres of the Sabha's activity in furtherance of its aims and objectives.

V. S. Amarnath Sury - V. Rangaraj
Hon. Secretaries



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&

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